WAMH Records

Protocol - guides for Station managers n.d.

Box 2 Folder 48

**General Manager's Year-end Clearance Report**

***Things that you should do all by yourself...***

* Talk to Jim Doubleday at B&G about renovations and our space issue. We desperately need to come up with some way of coping with the overwhelming amount of music we have. Part of the solution may be to renovate the "11" room, possibly by knocking out the wall. When you plan the renovations, consider getting the curators their own office (it'll make them feel like real people if they have keys!), what happens to the News Studio, and having a place to secure the MSU. You could lock the MSU in your office and make a new GM/PD office. In addition, B-Studio is due for renovations (recarpeting, fixing that leak that smells when it rains, etc.).

* MCR and C-Studio could also use a complete renovation, including the purchase of new mixing boards. This will cost big bucks.

* Transmitter Shack. You should also talk to Jim about renovation of the Transmitter site. The shack probably needs to have the ceiling reinsulated, lighted with fluorescent lights instead of the single bulb, and ideally fitted with a safe heating unit so the equipment doesn't freeze in the winter (the space heater sitting there unused is a serious fire hazard). Also make sure that the tower support guide wires do not have brush hanging all over them, especially with all of our new STL equipment.

* Talk to Dean Boykin-East about being allowed to have Pratt door keys for you, the PD, and the Engineer. We need her ok before Doug Fuller, the locksmith will make them. On the subject of Boykin-East, remember to ask her in April about getting into your rooms early for September. Try to get in a whole week early, even though she will try to swindle you down to two days. Be firm and explain how much shit needs to be done.

* Check with Ed Perry (617-837-1166) about helping/advising us on equipment purchases. He flakes out and needs to be constantly hounded, but has some good advise. Always confer with Dan Ferreira before making purchases, after all, he's going to be the one to fix it if it breaks down.

* Consider contacting the people at WOZQ, WMUA, and WMHC for another College radio conference. The attendance at the last one was sparse but it might be something worth pursuing.

***Fun things to do with other people...***

* You, the Fundraising Director and the Business Manager should try to work out some type of long term capital improvements plan to present to the SFC and possibly alumni. We have a lot of things that need to be purchased (see capital improvements

list, forthcoming) and a comprehensive plan would be helpful, especially in appealing to the SFC.

* A related note -remember to pay off the STL loan and request the amount each budget ($520 per budget and we cover the remaining $440 yearly). Each $2000 installment is due in May. I will talk to you more about the logistics of this in person.

* Continue to work with the Publicity Director to improve the station's profile in the community. Eliza and Bibie were great and I'm sure their successors will have fantastic new ideas. Encourage them as much as possible. One suggestion is that Ami Bennitt, Amherst Music Czarina wants to do a College Radio showcase in the spring and it might be a good way of meeting the folk at the other stations. Also see if publicity can at points be connected to the work of the PSA Director.

* Make sure the summer utilities bills get put on the September budget and the January bills are on the Fall Budget. Also remember to tell NET and WMECO that the summer bills won't be paid until Sept.

* As much as some people hate sports, it would be cool to turn that department around and into something really worthwhile. Sports also helps to draw people who do not normally listen to WAMH. Now that Margulis is gone, you might try to heal the rift between Sports and the rest of the station. One suggestion is to make them work with Publicity, News, and Production on projects and try to be supportive of their endeavors. On a related note, look into getting a direct phone line to the baseball fields and repairing their pathetic equipment.

* Find some way of dealing with the Fun CD crunch. There's only so much vinyl that can be removed from MCR!

* Make sure the Business files stay in order and possibly look into getting PlanPerfect for the BM.

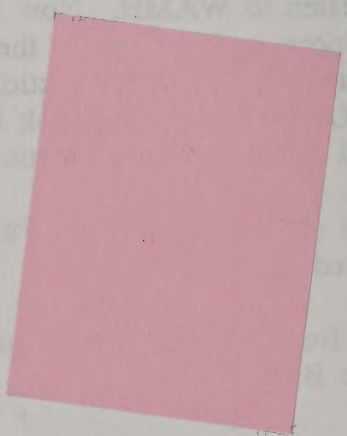
* Help create a generic underwriting contract. We could stand to make some money off underwriting if we pursue it aggressively.

* Research getting a second computer, possibly for MCR or your office and remember to back up our current files, especially the record D-Base.

* Remember to send our monthly letters to the Alumni. We'll talk more about this.

***Day to Day stuff...***

* Most of the routine stuff consists of checking up and being aware of what the DJ's and the other Board members are (or are not) doing. Are we making our purchases?



Are ticket giveaways going well? Are things breaking down? What's #1? A lot of things will be on a case by case basis.

* Mail. Depending on how much you trust the Business Manager, it is still a good thing to keep on top of our bills and checks from the SFC. For the routine things, let the BM handle things when you feel comfortable with her performance. You may want to set a time each week where you review what's going on with finances. Susan got annoyed when I opened "her" mail, but you may want to open bills just so you stay on top of what's going on. Also, make sure you get copied on all correspondences from the SFC.

* Cleaning. Yes, I was anal about this, but it is important that things stay clean in the station. Set an example and pick up papers, loose records, etc. If you don't do it, nobody will, and things like that have a tendency to snowball. Cleanliness plays into people's overall perception of the station and a dirty station makes people think it's ok to leave stuff around.

* Weekly meetings. While the format should pretty much remain the same: old business, reports, new business. You might want to think of specific topics or questions to be discussed at each meeting to get Board members more active in the proceedings. While a good deal of this will depend on the personalities in the Board, try to get people to think of ways to work together on projects. I wish I was able to do more of this. One issue that must be considered in the question of two people running for positions. THey must be reminded that they share ONE vote! Also, keep a lid on attendance problems!

***Some things to Consider...***

* Keep a consistent management style. Walk that line between being too hands-off and to authoritarian. It's a weird position to be a boss in the sense that you oversee the station, but not their boss in that you have no real power. This means that you have to find a way of motivating people to do what they have to do without them feeling unnecessarily harassed. You have to figure out what style is most comfortable for you and stick to it. Also, be aware of the *way* you present questions for it often is as important as what you present.

* One hard thing is being on duty all the time. Get out of the habit of talking station business with non-station folk. It's a small school and you never know what will come back to haunt you. Like the old Hippie sage at IBS says, "You gotta keep your fucking karma clean, man!" The flip side of this is that in many ways, you represent the station around campus. People will come up to you all the time when you least expect it and ask you things about WAMH. Their reaction to you often affects their perception of the station. Most people in and outside the station see you as a leader.

* Never, ever blow your cool! If you do, you'll never get it back.

* The administration is your friend. Mager has the interest of the station in mind, and as Secretary of the Trustees carries a great deal of clout in this small pond. Be very nice to him and keep him informed off all dealings (copy him on all important memos and call him occasionally to give a report on what's up). With the Dean of Student's office, remember that you represent 12% of the student body. This fact also means that Dean Johnson is you designated ally.

* Be really nice to people in the "support" departments of the school. These people: Physical Plant, OAS, Comptroller's Office, etc. are the people who really keep the school running and are willing to be of help if you ask nicely.

* Deal with Ed Zaniewski at Security for mundane things and Chief Berte for policy questions.

* In dealing with the SFC, always make it seem that you are doing something to make their lives easier. Remind them occasionally that fewer dollars means fewer students and/or students not able to reach their fullest potential. Never get antagonistic with them as much as you would often like to.

***Contacts...***

Peter Shea, Comptroller
Debbie Tymkowiche (Tim-Kow-itz) the Comptroller's office
Bill Vickery & Kent Farber, Alumni relations
Steve Judycki & Ryan Wiley, Network Department
Gerald Mager (duh)
Jim Doubleday, Physical Plant Main office
Carla Banas, Campus Center & Johnson's secretary.
Gary Berte & Ed Zaniewski, Security
Doug Fuller, Locksmith
Dan Ferreira, Engineer

home 586-4552
WMUA 545-3080 - T, F, We (aft.)
WFCR 545-0100 (only in case of dire emergencies)

This yr's E-board:

| | | | |
|---|---|---|---|
| GM: | me | x3088 | 187 |
| PD: | Juan Parada | x 3088 | 299 |
| MD: | Ben Mitchell | x 3128 | 714 |
| | John Hopkins | x 3151 | 618 |
| CA: | Jesse Bump | x 3026 | 484 |
| BM: | Susan Pedrino | x 3063 | 739 |
| CE: | JC Leveque | x 3208 | 682 |
| PPD: | Mags Gates | x 3008 | 565 |
| | Eric Keenaghan | x 3208 | 643 |
| PrD: | | | |
| MMP: | Matt Claeson | x 3001 | 508 |
| ND: | Jojo Thirasilpa | x 3062 | 846 |
| SD: | Luke Ryan | x 3039 | 775 |
| | Kevin Sullivan | x 3041 | 375 |
| PSA: | Jesse Fuchs | x 3003 | 561 |
| FD: | Chad Novotny | x 3088 | 291 |

This is the protocol manifesto for General Manager. When I say that, I mean this, the booklet you are holding, is the protocol manifesto for General Manager. This is another way of saying that the General Manager should be well acquainted with the responsibilities of every member of the E-Board, and how these responsbilities all fit together into an overarching bureacratic schema. The General Manager should know everything there is to know about WAMH. If there's anything the General Manager doesn't know, he or she should know exactly who knows. Always make sure that all information is accounted for. Power is the control of knowledge, and you must have absolute power. Remember, the purpose of WAMH is to fight for democracy, not practice it.

As the introduction states, the purpose of this book is to provide an assurance of continuity over the years; the wisdom of each General Manager should build upon the wisdom of the last. Honor the institution by honoring its past leaders. Since the advent of the modern age of WAMH in 1988, the General Managers have been, in order: Timothy Rowe, Chip Galaty, David Lapides, Rob Kwak, David Jarman, John Hopkins, Megan Brown, and Scott MacMillan. General Managers come and go, and you too will one day be but a name on this list. Each of these people live on, however, as will your legacy; the work that they did here are essential threads in the fabric that makes WAMH one of the best college radio stations in the country.

There isn't very much G.M. "protocol" in the same way that there is protocol for every other position. The primary responsbilities of the position are simply to know who should be doing what, know who's actually doing what they should be doing, know who isn't doing what they should be doing, and get people to do everything they should be doing. Other than that, responsibilities are largely contingent on certain long and short-term objectives particular to each station administration, i.e. whatever projects are at hand. As time goes by and people come and go, we will reach certain objectives while establishing new ones. This handy little guide will, in some form or another, be passed down from generation to

generation. Much of it, however, will consist of advice from me, Scott, to you, Jason, regarding where we are and where we going at this particular time (January 1996). In that sense I suppose I'm really just writing a letter. But it's letter than all E-Boarders are welcome to read. In fact, the high-level folks (you, the P.D., the M.D.s, the Chief Announcers, the Chief Engineer) should read it. If I address you as "Jason," Jason, it is not because I am being patronizing, it is simply to distinguish you, Jason, from the hypothetical General Manager that will read these words in years to come. Needless to say, one of the General Manager's responsibilities is to rewrite and update this letter at the end of his or her reign.

**Beginning-of-Semester Office Stuff**

Let's start with things that generally don't change year to year. This is protocol in the true sense. At the beginning of the semester, arrive back on campus as early as possible. Interterm is an excellent time to really accomplish things like cleaning and renovating. However, be forewarned that it will take a little effort on your part to rally the troops. People really don't like doing work of any sort during Interterm. And compounded with the fact that most E-Boarders are new in their positions and have yet to be properly trained, it takes more initiative that you might expect to things organized. However, you'll be glad if you get things started as early as possible. Call people immediately and tell them to get their asses down to the station at a certain time on a certain day because you've gotta get things done. This applies across the boards: much of the G.M.'s job consists of busy work that should be done at the beginning of the semester. Get all this crap done as soon as possible. Just plow through it and you'll be better off later on, when you can sit back and contemplate bigger issues.

The first thing you must do is have a cleaning party. Assign portions of the station to clean and vaccuum. Make sure there are adequate trash can, paper recycling bins, cardboard recycling bins, glossy paper recycling bins, bottle and cans, etc. Put all Pub/Promo stuff in their file drawer under the mail slots. Put mail that

might not have been read into the slots; insist early on that people NOT leave their mail lying around the station after they've gone through it. Catalogs go in the Engineer's catalog drawer, also under the mail slots. It would be good to label theese drawers. Throw out random CDs that look worthless and put other ones in the slots in B-Studio. This process will also include refiling of records. The most problematic ones will be all the records in the cubby-holes in B-Studio. As you can see, they've been divided into things that need labels, things that need to be sorted, things that need to be filed in Room 11, funk records that need to be filed, R&B that needs to be filed, and so on. Get all that shit cleared out. During the semester, toss non-MCR records that haven't been filed into the "must be sorted" slot. This way, the folks that didn't refile them will have a tough time finding them if they want to play them again, but they're not lost. They're just in limbo. More on the B-Studio filing system later. Also make sure the C-Studio area is spic-and-span and in working order. Get Dave, Scott C., Steve S., Jill and Matt all to pitch in to straighten out the mess in the C-Studio/workbench/hallway area. This is actually part of a longer task which will include making an inventory of all the station's equipment, both used and unused, but it should be started immediately. More on that project later.

After you've got all the eager beavers working on that, sit down in front of the computer and do all the paperwork relating to the new E-Board. The first thing you should do is go to the computer center and make a really cool sign for the door. "DJs ring the bell, non-staffers are not allowed, if you want to join the staff call..., for business-related queries call 542-2224, rock on." Then rewrite the E-Board list with everybody's names, phone numbers, box numbers, and office hours. (Really the only people that need office hours are the Music Directors and the MMP Directors and, if there's an active one, the Metal Curator. You should also give yourself office hours to make yourself look like the busy guy that you are. And keep them if possible, to prove that you're as busy as you really are.) Print many, many copies and post them in each room of the station and outside the door. Next, reprint the sign that says "If FCC types come down to the station, call Jason or Becky

immediately." Post this in conspicuous places. Reprint each of the E-Board nameplates and tape them to the boxes. All of these files are in the General Manager folder on the hard drive. Finally, be sure to call the Office of the Board of Trustees and have the Secretary (it used to be Gerald Mager; as far as I know, Dorothy Hertzfeld is the still the Interim Secretary) write the letter designating the Chief Announcer as the Chief Operator of WAMH. Post this, along with their license, on the wall in the A-Studio hallway or anyplace you see fit. Here's a little technicality that I didn't know about next year, and which you can ignore if you want but I suggest you don't: We can't have more than one Chief Operator. In other words, the letter has to desginate one person and one person only as the Chief Operator. If you want, you can have Jill do it one semester and Spencer do it another. Let them decide. In any case, let them know that only the one who is Chief Operator at the time may sign the log. Do all of these things immediately, because they're too easy to put off to risk putting them off. Remember that the General Manager, as lame as it is, is also an office manager, so make sure that the studios are well stocked with office supplies such as pens, message pads, etc. And make sure everything's tidy! Make the space your own. Don't stand for meaningless clutter. If you don't know what something is or why it's there, get rid of it (ask the previous administration first, please).

Finally, you should make one new sign, Jason. Post the WAMH rules in the foyer or in the MCR if there's room. When you think about it, there are only a few important rules that the staff needs to know about. They are:

1) If you miss your show twice in the course of a year without finding a sub, you're booted off the air (twice in the course of a year means once a semester for two consecutive semesters... in other words, don't give Bob Watts a show).

2) Never leave the station broadcasting if you're not sure the next person's going to show up, and never turn the station off without explicit instructions from the Program Director or General Manager.

3) No beverages in the MCR. Drink in the foyer.

4) No smoking in the MCR. Smoke out in the stairwell.

5) No phone calls on the air.
6) No obscenity, duh...

Remember to keep the MCR free of extraneous signs which clutter things up and make each individual sign all the more meaningless. The General Manager is also the sign manager.

Get all that stuff done immediately, whip everybody into shape (more on whipping people into shape later), and the rest of the semester will be a breeze.

**The General Staff Meeting**

As you know, there is usually only one general staff meeting per year. The best place to have it is Merrill 3, since it's small enough to seem cozy yet big enough to fit everybody. The best time is sometime in the middle of the week following the start of classes. Make sure it's on a a separate day than the Chief Announcers' recruitment meeting. Print up announcements and stuff one in the box of everybody on the staff. The spring semester you'll have to do this yourself or get a sucker to do it for you, but the fall semester you can make the Staff Reps do it. (Use a staff list sorted by box number.) Send out e-mails to make sure that the entire Executive Board is there, and if anybody doesn't show up, be really anal and chastise them. Show up with sheets of paper so that people can sign up to help out. Structure the meetings and plan what you're going to say. Don't just try to wing it. You should give a very general talk about the State of the Station. Be very open and inclusive: in other words, tell the staff more than they really need to know about the station's bureaucratic decisions, special projects, concerts, etc. Tell people that if they help out, they're get better slots. This will make people realize immediately that there's more going on at the station than just their show. Then let the Program Director talk about programming. Finally, have Staff Rep elections. Ideally, one staff rep should be a Hampshire student and another an Amherst student, but if nobody from Hampshire wants to do it, too bad. E-Boarders don't

vote for Staff Reps.

Some things you should be sure to address at the general staff meeting: First, be sure to go over the rules. Explain why there are not phone calls over the air, explain that somebody spilled Hawaiian Punch into the turntable last semester and that we're cracking down on the beverages, and make sure everybody knows what to do if the person after them doesn't show (answer: call the person, then call the P.D., then call the beeper (!!), then call around for subs). Also, read aloud the Massachusetts anti-hazing statute. That's in the G.M.'s general file in the cabinet. This is a legal requirement; if you don't read it, you're legally required to post it. Perhaps do it at the very end of the meetings instead of the beginning so that people don't think the whole meeting is a joke.

Another thing I would like you, Jason, and Becky to discuss is whether you should encourage DJs to do more than one show. Considering that we don't have enough DJs to fill 24 hours of programming, I think this would be a highly advisable idea. Probably the people most willing to do more than one show are the ones who are the most dedicated and, it follow, probably have pretty good shows. I know I'd be willing to consider doing more than one show. A pretty big incentive would be to count two shows in one semester as two semesters experience; that way, everybody who did two shows would be ahead of everybody else the next semester. How about it? I strongly encourage you to go for it. At least discuss it with the E-Board if you're unwilling to issue this decision by decree.

**Programming**

Now for programming. The first thing you should do is make a programming calendar: take a look at the Amherst College academic year calendar in the course catalog and determind when we're going on and off the air. It is customary to go on the air at 8 a.m. the first Monday following the add-drop period, or the start of the third week of classes, and off on the last day of classes. Breaks in programming

due to breaks in the academic year should begin Friday nights, starting with the first person that doesn't feel like doing a show, and end the morning classes restart. Make a scedule for the semester and post it conspicuously. Also make sure it's included in the program guide.

The deadline for the programming sheets should be the Friday night before you go on the air; Programming is actually quite nice for the G.M. because you can take a back seat to the P.D. and MMP Directors. This is what I (Scott) always did during programming: While the otherd were worrying about programming the weekend MMP slots, I'd make a pile of all the regular sheets and put them in order. This means first, order of seniority, and second in order of preference. Among each class of people with the same number of semesters, rank them in order of who has done the most work for the station and who does the best show, respectively. Use the shit list that the preceding General Manager and Program Director have compiled. Needless to say, retiring General Manager always go at the top of the pile. Count the sheets to see how many time slots you have to fill. Make sure all the sheets are accounted for. Brainstorm to make sure no good candidates for shows have neglected to hand in a sheet. Then start filling people in on the grid. Wait a little while before you start calling people in case you have to move some cats around. Keep an eye out for people who have put down a very limited number of possible time slots, and try to save those slots for them. There will inevitably be a few people who have put down totally unrealistic choices. Check for these and call them right away. When you do begin calling to confirm slots, make sure to explain to everybody that their slot is still subject to change and that nothing is final. And get on the cases of people who have are known rule-violators: say, "We're giving you a show but you really have to make the new music requirement this semester or we're giving you slot to somebody else." As you confirm slots, put a sticker on both the sheet and the square on the grid. Red is for MMP and blue is for regular. Don't forget about football (for fall semester) and Sunday night, and the rap countdown Saturday nights if the MMP Directors are willing to do it. Do everything you can to keep rap at 6-8 across the week. Encourage good rap DJs (Dave Smith,

definitely, and Larry, perhaps Angela) to do more than one show, or people together to split up, etc. More on MMP later.

Remember to strive for continuity. Seniority generally gets top billing, but this can be sacrificed in the name of good programming. Don't go from jazz to funk to Christian to reggae; try for nice segues, for instance group all the jazz shows together and then go from soul to funk to rap to reggae. You get the idea. Also, for weekday slots, always try to put harder-edged shows at night and fluffier ones in the daytime. Matt Spinks, for example, should not have a 2-4.

When you're done with programming—this is pretty much last of your start-of-the-semester busy work, and it only takes a few minutes, so get it done immediately—have the program director enter the sub list (using the subbing times people have put into on their programming sheets) into the vax account, then print out the list and post it by the door. Don't leave the old one up. Next, reprint the staff list. The spring semester, nothing will have changed except the asterixes next to those that are doing shows. The only thing you'll have to do is change those and add the new group of first-semester DJs. Get the list from the previous Chief Announcer of those people that actually passed the DJ test. In the fall semester, you'll have to delete the graduated class, delete ALL the phone numbers and then ask the Staff Reps to go down the list and add everybody's new phone number. Then enter them into the computer (use the programming sheets if you're unsure of people's phone number) and print is up and post it. Hampshire kids are always a problem, because you never really know when they've graduated and if they'll ever be back, so you never know when to delete them. Oh well.

Here's one more suggestion which has never been tried before, but it might do great things to improve our visibility. Send a press release to all the local papers (Optimist, Valley Advocate, Daily Hampshire Gazette) announcing WAMH's fall/spring programming schedule. Give a nice pitch about how great WAMH is, why people should care, and then highlight horizontal programming and a few interesting shows.

This will only entail writing a letter and stuffing some envelopes, so do it. Also send it out to our loyal Supporters' Club.

When the program guide comes out, send a copy (or instruct Pub/Promo to) to our underwriters, the alumni, the listeners' mailing list, and the College Archives.

**The WAMH Supporters Club**

There are only two people in the WAMH Supporters' Club, plus Becky's dad. But hey, they paid the five bucks, so send them a copy of the program guide and some promotional items.

You should really change the WAMH Supporters' Club to a Listeners' Club. More on that later.

**Meetings**

It is best to have your first E-Board meeting on the first Sunday before classes. It is unwise to wait until the Sunday following the start of classes, because these first few weeks are really crucial in getting things going. I strongly suggest that you keep the weekly coommittee meetings, but that you return to weekly E-Board meetings. One full board meeting every two weeks really wasn't enough, but many of the committee meetings—you're right, Jason, not all of them—proved too valuable to forego. Under this system, you can be strict as hell about E-Board attendance but far more lax about committee meetings. Don't let people miss repeated E-Board meetings like I did. You may find yourself surprisingly nervous for your first E-Board meeting. I, Scott, certainly did but you, Jason, may not at all. Sit down before each E-Board meeting and structure it. Plan what you're going to say to everybody. Set an agenda and stick to it. Otherwise, you might find things getting chaotic or out of control. Be a complete Stalinist. Do not tolerate meaningless chit-chat or bullshit. Keep "busy stuff," i.e. things that could

be taken care of after the meeting or during committees, to a minimum. You, Jason, should be good at this—better than I was. This should be the structure of E-Board meetings: G.M.'s report (this can include whatever comments you feel like making, stuff you're working on, unfinished business from previous meetings, basically anything that doesn't require a lengthy discussion), then everybody else's report (down the E-Board list prefereably, not around the room), and then Big Issues to discuss. According to precedent, there will be at least one hair-raising issue during the year that will cause some big schism and a lot of ugly sentiments to be expressed during E-Board. This never really happened last year, but I think it's happened in every previous year, so expect it.

This is something that I never did but it's an idea that I definitely think is worth doing. Directly following each E-Board meeting, sit down in front of the computer and type into a file, "We did such and such at this E-Board meeting." The next week, follow it with a new entry in the same file. It can just be a few sentences, and you can use the notes that the Staff Reps took if you want, or you can just do it from memory. I really think that this would be a good idea: You won't see the benefits immediately—not even for a while—but someday, you'll be glad that you can have all the E-Board decisions and discussions from an entire year right in front of you.

You should make committee meetings far more relaxed than E-Board meetings. In fact, I found that I had a difficult time making people realize that the committee meetings weren't suppose to be all that structured. Really, the most productive committee meetings are the ones where people just sit around a chew that far about WAMH for twenty minutes. Make sure you hear from everybody, but don't keep it too meeting-like. Conduct business casually and when you're sick of being there, tell everybody to leave.

**Picking Up the Mail**

Besides meetings, the only regular duty of the General Manager is picking up the mail and distributing it. Ninety percent of the paper mail is worthless. You may want to bring it all back to the station, sort it, put it in people's boxes and let them sort through the junk. You should probably do this at first, but eventually you may want to go through it in the mail room and through out the stuff you know is junk immediately. The stuff that is definitely junk is: news releases from odd places outside the Pioneer Valley; advertisements veiled as news releases; periodicals that we have absolutely no need for, like the *Chronical for Philanthropy* and the Scientologists' magazine. That's all that comes to mind. Often we'll receive copies of *Spin* addressed to Chip Galaty, and copies of *Readers' Digest*. Who knows why. You'll receive programming forms from Arbitron. Make up a bunch of silly names for our programs and hosts and send those away for fun.

Now might be a good time to mention: we have a two-year subscription to CMJ which we've just renewed (end of 1995). This means that it will run out at the beginning of 1998. Budget accordingly.

**Staff Reps**

The staff reps are an odd lot. You should do your best to try to make them your personal helpers. As already mentioned, they should be the ones to physically go through the staff list and write down all the new phone numbers. Apart from that, their duties are threefold: take notes at meetings, maintain and enforce the cleaning schedule, and organize and distribute Airwaves. Taking notes at meetings is pretty self-evident, just take a look to make sure they're doing it and doing it adequately. The cleaning schedule is important: the one that we came up with in 1995 (one-a-week cleaning broken down into three areas of the station) should work well, if only it's enforced. Instruct the staff reps that they should make a few calls each week to make sure that the assignees know that it's their turn. Another idea,

one worth pursuing, is to tell the fundraising director to solicit local pizza places, calzone joints and restaurants for credit or gift certicates; each DJ would then get a free calzone or whatever when they fulfill cleaning duties.

And then there's that age-old WAMH institution, Airwaves. For a long time the Staff Reps would solicit each E-Board member for little blurbs in Airwaves. They should still do this, but it is also good if the General Manager writes one longer substantial statement to the staff. The best way to do this is just to send a e-mail message to the Staff Reps every once in a while, as though you're writing to the General Staff, and tell them to put it on paper in some fashion and stuff boxes. Always make sure that each staff reps has a list of those who have shows, sorted by box number.

**The File Cabinet**

The beige file cabinet in your office is the only way for the station to know and document its own history. Keep it organized. File copies of important memos, manifestos, letters, documentation, Airwaves, etc. Spend some time exploring the fiiling cabinet and the rich history of WAMH.

**Contacts**

The next thing you'll need to learn about are important people you'll probably be in contact with over the course of the semester.

For a long time Gerald Mager was the WAMH administrive liason/advisor, but his job has changed he no longer has anything to do with us, which is for he better because he's an obnoxious, frightful bore, doesn't understand the first thing about punk rock, and never gave any decent advice anyway. It's sort of bad because Mager, as clout-weilding Secretary to the Trustees, was an important person to have on your side. Jerry Johnson became the new WAMH advisor in the fall of 1995.

Schedule a meetings with him at the beginning of the semester to talk about general station stuff. Tell him projects you're working on, goals for the station, that type of thing. Don't expect much from him in the way of advice because you, Jason, probably know far more than he does at this point. If you want some pressure put on the administration or Physical Plant for something, he's a good person to talk to. In any case, stop by his office frequently and let him know what's going on at that station. If people within the College have questions about WAMH, they're probably going to go to him first, so it behooves you to keep him as informed as possible. If you're ever having trouble, however, using Jerry as a conduit through which to conduct business, don't hesitate to go strait to Dean Lieber.

Other people you should know about are the folks down at Physical Plant. Jim Doubleday is the little grey-haired guy at the service desk. He is the official WAMH contact at Physical Plant. If you want a paint job or any sort of regular service, he's the guy to go to. He's very friendly. Far less so is Doug Fuller, the locksmith. Avoid him like herpes. If you ever need a the lock changed or fixed for either Room 10 or Room 11, do not under any circumstances approach Doug Fuller. He refuses to deal with students regarding any rooms in Pratt basement east of the main WAMH door. All those keys are administered entirely through Jerry Johnson. He and Carla Banas have been nice enough to let the station keep five copies of the Room 10/11 key, so they don't have to be turned in at the end of every year and can circulate internally just like the rest of the station keys. (This is much less of a pain, but it requires that you keep careful track of all the keys. More on that later.) The point here is that if you ever want service to the Room 10 or 11 locks, you've have to ask Jerry Johnson or Carla Banas to ask Doug Fuller, and then ask them to ask him again, and again, and again. As the experience with Room 10 has shown, this can be rather frustrating. With all other keys (station, M.D., C-Studio, and presumably the transmitter) you'll have to deal directly with Doug Fuller. I hope you never have to do this.

Ed Zaniewksi is the Chief of Security for Operations. He's a friend of the

station. What more can I say?

Then there's George Wingblade. He's the big boss of Physical Plant. He's a really nice guy who's genuinely interested in physically improving the station. If you have an idea for such an improvement, you should schedule a meeting with him, write it up and make a detailed pitch. But here's a little anecdote about what happened to me (Scott) when I made such a pitch: he heard me out, was more or less convinced by it, sent one of his underlings down to the station with me to look things over, and then assigned the job to that person. When I called Wingblade back, he told me that I should deal directly with the guy who's handling it. The guy who was handling then he'd let me know when they had the time. I never heard from him. If this happens, do what I did: just write another memo to Wingblade reminding him about the original proposal and asking him if he knows when they'll get around to it. Just stay on the case. Memos are very good things to write to powerful people like Wingblade because it demonstrates that you're serious about what you're doing and that you have your act togeher.

Another person at Physical Plant is Dick Rouisse (pronounce "Rew-iss"). He's a guy that was eventually put in charge of the minor renovations we did in 1995. You'll find he's often assigned WAMH-related tasks by the Physical Plant higher-ups. He's also a very nice guy, but you may find that he ignores thigns are hopes that they'll go away. If this happens, politely keep on his case or, again, politely bug his superior (Jim Doubleday or George Wingblade, whoever it is you've dealt with).

As you can see, you might often find yourself taken very seriously at first with Physical Plant, and then sort of forgotten about. Don't despair. Just politely keep kicking until somebody explicity tells you to stop. The people at the top, Wingblade and Lieber, are your friends, and that's what really counts.

In the Dean of Students' office, Frances Tuleja (Too-LAY-uh) is the person in

charge of handicapped services. I (Scott) had a meeting in 1995 with her, Aaron Haydn from Physical Plant, and Jerry Johnson to discuss making the station handicapped accessible. They all eventually decided that it was pretty impossible, or at least quite a major renovation. The option that was proposed was that we could set up a remote site somewhere (a little board and a couple of CD players or turntables perhaps) and then run the signal through the College's cable network with the help of the Network Department. Francis Tuleja assured me that if this were to happen, the Dean of Students' Office would take care of the cost (and, presumably, most of the effort). I don't know if they're planning on going through with this. I'm not sure that it's a particulary pressing issue: The one handicapped DJ that we have appears to be having an OK time getting up and down the stairs. If you get the sense that there really might be a problem, by all means call Dean Lieber or Francis Tuleja and let them know. The dean's office is very concerned enough about this issue, and they'll go way out of their way to set something up, so you might get a call from them regardless. In any case, remember that they (the dean's office) promised to provide all the equipment.

Ned Roos is another guy you'll be dealing with. He's our professional contract engineer and technical consultant, and he does all the repair work that the Engineer can't do or doesn't have time to do. If we ever get a new board for C-Studio, you should hire Ned to do the rewiring—it will probably take about a day and cost a little less that $500—instead of waiting for the Engineer to do it on his or her own. Ned did a really good job of cleaning up and rewiring the transmitter shed in the summer of 1995, and it only cost $300+. Ned is on the road a lot and he sometimes doesn't return phone calls right away, but he usually does eventually and he's always apologetic about not getting back sooner. Ned's really organized and knows more about broadcast radio than anybody else you'll deal with. Ask him lots of questions. He probably knows as much as anybody, for example, about the conversion from EBS to EAS (more about that later). E.G. Roos and Associates is in Boston, and the phone number is (617) 646-ROOS. Give him a call and introduce yourself.

**Management Strategies**

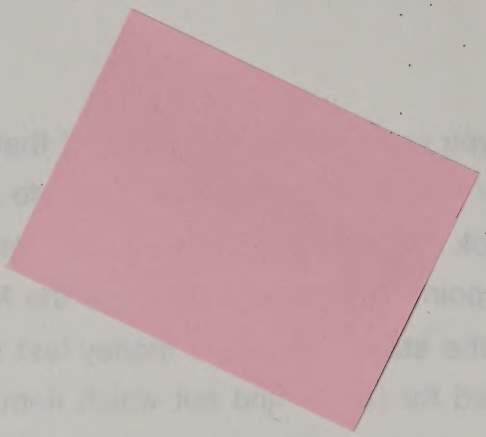
As I've said, you should continue with the committees we established fall 1995 but also have E-Board meetings once a week. This should be the make-up of the committees (I'm recommending some changes, Jason): on the programming committee, the Program Director, the Music Directors, the MMP Directors, the News Directors, at least one of the Sports Directors, the Chief Announcers and yourself. On the financial committee, the Business Manager, the Fundraising Director, the MSU Director, Pub/Promo, yourself and perhaps the Program Director. The tech committee, the Engineers, the Production Director, at least one of the Sports Directors, the Community Service Director, yourself and perhaps the Program Director. You and the Program Director should attend all of the meetings, at least at first. If you think the programming meetings are going okay, feel free to stop going—same with P.D. and the other two meetings. I moved Pub/Promo to financial because I realized they were of little use at the programming meetings and need to work more closely with the Fundraising Director to do promotional/money-making stuff. (Perhaps you should even call this committee the P.R. committee, since that's really where it will be most productive.) I moved Community Service Director to tech because she will need to be acquainted with C-Studio to make her weekly calendar recording. Sports should be split between programming and tech because on the one hand they need to use C-Studio but on the other hand they'll have to be in close communication with the Program Director about schedule changes. Chief Announcer should stay in programming if only for the scheduling of graveyard shifts.

Stay in close touch with the Business Manager. Currently (start of 1996) the station has about $5000 in its checking account and $5000 in its savings account. People have said that we should have a lot of money in the savings account in case there's an emergency, but the fact of the matter is that if there were ever a true emergency (the tower falls down, the station burns down) that required a lot of money, the College would either give us an interest-free loan or the SFC would bail

us out. So if you want, you can use part of that $5000 for capital items. I wouldn't go much below $3000, though. Before you do anything like that, though, you should take a good look at the cash flow situation. We should be making a good deal of money at this point from underwriting and the MSU. Jason, ask Maggie to make a report of how the station spent its money last semester, what percentage of it we were reimbursed for (try to find out which items, exactly, were reimbursed and which weren't—she hopefully can get copy of the check requests from the SFC), and how much money came in from underwriting and the MSU. Find out exactly how fast capital is accumulating. The MSU, keep in mind, was originally supposed to generate money for a capital improvements fund. In recent years I think a lot of it was used for operating expenses, since our budget allocations were pretty low; now that the student activities fee has been raised and fixed as a percentage of the comprehensive fee (in other words, it will go up every year) we shouldn't have that problem anymore.

The checking account, on the other hand, should fluctuate over the course of the semester between $2000 and $5000, as money is spent and reimbursement checks come in from the SFC. If your Business Manager submits check requests regulalry, like every week to make the SFC happy, this should be enough to cover the amount that's being spent. It would be a very wise idea (and this would only take second) to transfer some money from the checking to the savings account, or vice versa, so that the checking account has an even dollar amount—say exactly $5000. That way, you could make it a general rule that at the beginning of every semester, you transfer all money in excess of $5000 from the checking to the savings account; the savings account bank statements will then give an accurate picture of the station's capital growth.

You and the Business Manager should both have signing power, but most of the checks should be signed by the Business Manager just to keep things simple. You should have a checkbook, though, just in case you need to do some spending. And spend freely. Buy the station nice gifts, like a disco ball for B-Studio or some



more fans. We have enough money so that not everything has to be reimbursed by the SFC. The more things that are, however, the better, so try to get reallocations for everything. Of course, some things the SFC probably won't pay for (you can imagine), so don't even bother. As the semester goes on, keep an eye on the budget. Keep track of what's been spent and what still has to be spent and what can be reallocated. The budget submitted the previous semester for the current semester is rarely 100 percent accurate, so you'll probably want to make some changes. The SFC rule of thumb is that reallocations under about $500 can be asked for after the fact (in other words, we don't have to ask permission before hand, just so long as the money is coming from somewhere else in our budget); anything more should be requested ahead of time. (Jason, I once asked Eve if she meant $500 in total reallocations or for individual items. I didn't get an answer, so I'll assume it's the latter.)

Also on the issue of money, keep on the case of fundraising director. It's easy to let weeks go by in the position doing absolutely nothing. GEt him or her to get his ass out on the street and get some donations. Jason, you should ask the Comptroller or Treasurer's Office if we can have contributors make checks out to Amherst College so that they can be tax-deductible, and then have to money transferred to the WAMH account. And you should take a strong role in maintaining the MSU. Make sure that the MSU director has enough funds to work with, the equipment is tip-top and transportable, and that the DJ recruiting, training and deployment protocol is up to par and down on paper. The station can't afford to let the MSU system fall to pieces.

Keep abreast of the technical aspects of broadcasting. This is all in the Five-Year Plan update, but in case you forgot, here are the station's major components: board, STL transmitters, STL receivers, remote control, Optimod, exciter, transmitter, antenna. And then there's everything in C-Studio. Make sure you or somebody else visits the transmitter shed at least once every few weeks to make sure everything's okay up there. The ceiling of the transmitter is a mess. It should

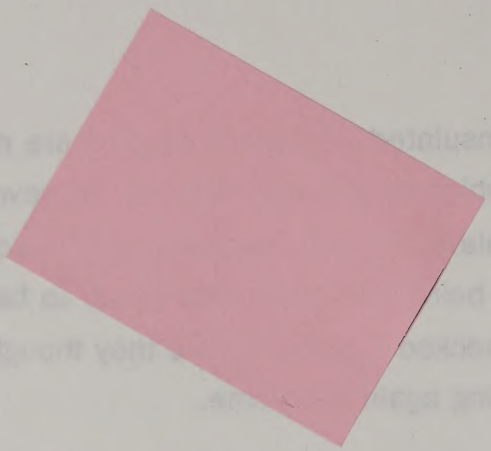
perhaps be reinsulated sometime, since there may be holes in the corrugated roof itself through which vermin gain access. However, in 1995 I asked Physical Plant to look into reinsulating it; Jim Doubleday said it sounded like a very good idea since he remembered it being a shoddy outside job to begin with, but then some people went up and checked it out and said they thought it was fine. A future G.M. might want to try asking again sometime.

Glance through catalogs and brochures that arrive addressed to the Chief Engineer. Know what kinds of products are out there on the market and which ones might be within our means. Get aquainted with control boards, phone boxes, remote transmitters, delays, MSU lights and equipment. Concoct elaborate fantasies about how you'd spend it if the station received a zillion-dollar grant.

It's best to informally designate certain days of the week "WAMH work days." These are days when everybody who has the time stops by the station and gets stuff done—projects, busy work, whatever. Social cohesion occurs. Whistle while you work. Friday afternoons are good for this type of thing. Schedule your office hours on the WAMH work day.

**The Alumni Advisory Board**

The WAMH Alumni Advisory Board was established in 1989. It's original charge can be found in the file. It fell by the wayside in 1993 but came back to life in 1995. The original problem with the Board was that it was simply too much work on everybody's part, especially the General Manager, to maintain. Monthly newsletters? As if. An annual meeting? Sheesh. The way we're doing it now is as a mailing list, and beyond that, informal communication. As more and more people start using e-mail, this will be even easier. Perhaps there should be a WAMH alumni page on the web site! A few newsletters should go out a year—one each semester, at the very least, keeping concerned "friends of WAMH" up to date on what's happening. The mailing list is in a FileMaker Pro file in the General



Manager's folder, and also in the file cabinet. You'll have to hand-address the envelopes. At the end of the year, a letter should go out introducing the new General Manager.

An idea that's been floating around is to have an alumni fundraising drive. Kent Faerber offered to help me with that over the summer, Jason, so I think I'm going to schedule a meeting with you, me and him soon. He said we could make up a larger list of alumni who might be good solicitees. The main items we're looking to purchase is a new control consule for C-Studio. This is very good to tell people, because it fits in with the whole Valley-scene, live-at-WAMH ethos we've been promoting.

Ed Perry '63 was particularly helpful in getting us a good deal on an exciter over the summer of 1995. Watch of for Ed, though. By almost all accounts other than my own (ranging from Gerald Mager to Ned Roos), he's not the most reliable character. A bad name to bring up to a lot of people around these parts, for reasons stemming from the 1991 STL imbroglio. He mentioned to me once that we might be able to lease space on the transmitter tower, since it's in such a good location, to cellular phone and beeper companies and other people who want transmitting space. He claimed to have heard from a few people that were interested, and he said if we played our cards right, we might be looking at between $10-15,000. Don't count on him to come through, but if you hear anything from any other sources, pursue it with all your might.

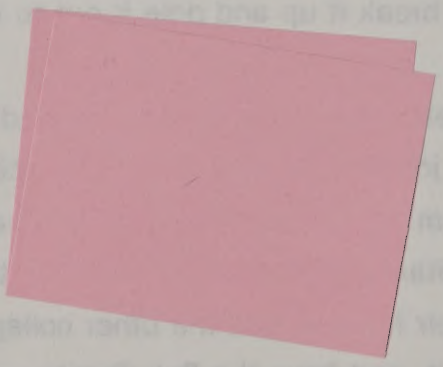
I (Scott) don't know much about the other alums, although I met with Paul Steinle in fall 1995. A very nice guy, into broadcast journalism and a professor of communication at University of Miami. He offered to listen to tapes of our news broadcasts for constructive criticism. Perhaps send him a tape if we get something decent going.

**The Concert Project**

The WAMH Concert Project was started in 1993 to combat the mainstream bookings (10,000 Maniacs, Bob Dylan, etc.) of those sell-out fools, the Campus Center Programming Board and the Concert Committee. Those are two different groups with two different budgets, so that makes a total of three different pools of money going toward bringing acts to the College. In recent years, the Campus Center concerts have drifted more into WAMH territory (e.g. Pavement), and you'll find there's no longer all that much differentiation between what the Campus Center wants to bring and what WAMH wants to bring. The CCPB is happy to let WAMH attach its name to their bookings in exchange for some help promoting it.

Jerry Johnson is the booking guy for the Campus Center. He'll be most helpful in scheduling the WAMH concert. The station now has a budget allocation from the SFC through the Entertainment Subcommittee designated specifically for a concert or concerts. You might offer to help pay for some of the events that represent WAMH interests. The point is, you have this money at your discretion to further the cause of WAMH through the promotion of concerts. The other two groups have to kow-tow to the crude musical tastes of the body. You don't. You're the only one with a concert budget that represents aesthetic righteousness. Do what feels right. After all, that's the indie spirit. You might want to blow the whole load on one show, or break it up and dole it out to lesser-known acts.

Make sure that the Publicity and Promotions Directors know far ahead of time it's their job to make flyers and publicize the shows as much as possible. This gives them the power to enlist other people's help, and you should enforce that power. Start publicizing way ahead of time: call all the local papers and make sure it's in their listings, call the other college radio stations in the area and ask them to promote it, and have the Pub/Promo make a huge banner for the Campus Center (this should be in their manifesto, but it isn't). Make one last big push in the week preceding the show: announce like crazy, table in the campus center, more and more flyers. There's nothing worse than realize a week before the show that nobody



even knows about it. Avoid this at all costs.

Remember that we almost never recoup all our money on a Frontroom show: concerts are generally a money-losing venture. Aim to recoup one-third of the allocation at the very least. Tell the SFC this when submitting the budget. Which brings us to...

**Submitting the Budget**

At the end of each semester, just before the SFC budget deadline, you and the Business Manager should sit down and draw up next semester's budget. Take a good look at the previous semester's budget and determine how we'll you've stuck to it. This is another reason to keep an accurate spending report. Get counsel from all quarters regarding new goodies we should ask for, and give lengthy explanations about why we need all these items. This is actaully the Business Manager's job, but you should oversee it. Remember that you can never give the SFC too much information. WAMH is, by far, the most organized group that the SFC deals with, and they've been pretty impressed with us in recent years. Keep it up by always to one-upping their level of professionalism. You can us the copy of last year's budget on the computer to start with, but spend several hours going over every item and updating it. Try to ask for the same amount as the previous semester, and expect them to allocate about the same percentage of that. Impress them by not going overboard. This won't be that hard, especially now that the student activities fee—and therefore our budget allocation—will remain fixed to the comprehensive fee. WAMH's semesterly budget should equal slightly more than 30 percent of the annual comprehensive free.

For big budget items (over $1000—e.g. hard disk sample, new computer, new control board for C-Studio) you should make a separate pitch to the SFC. Be prepared to present it to them in person. Always explain that you're doing your best to be frugal and that you're constantly on the lookout for alternative sources of

funding (alumni drives, underwriting, etc.) You might be able to sneak a computer into the regular budget. But watch out, Jason, for the costs incurred by the new EAS equipment. This could be heavy, and you'll have to break it the SFC gently because I've never mentioned it to them.

**Over the Summer**

Over the summer, you should go over the Five-Year Plan and update it. Get advice from all quarters, including the alumni and Ned Roos, about where the station should be going over the next five years. Make this update into the form of a report to the E-Board.

**This Year's Model**

Here's the part where I list specific projects, large and small, that should be taken care of this year, 1996. Obviously this section will have to be completely rewritten at the end of every year. A lot of these are things I has meant to do during my reign but never got around to:

1) Keys. Get all the keys from everybody and make a master key inventory and distribution list, including the ID numbers of each individual key. Then redistribute the keys as you see fit. File under K.

2) Rooms 10 and 11 and the MSU expansion. As soon as the lock to Room 10 is fixed, all that shit should be cleared out and put into the dumpster, and the MSU should be put in there. Jim Doubleday said that Physical Plant would board up the door, so bug him about that if they haven't yet. If you find that the Room 10 lock still isn't fixed, bug Carla Banas and Jerry Johnson about it. If you still have no luck, go to Dean Lieber. The Room 10 key, remember, is the same as the Room 11 key. We only have five copies of this key: G.M., P.D., Engineer, MSU Director, and one spare. Clearing out Room 10 will take some hands, so enlist some help. Eddie and

you should oversee this project together.

On the same note, make sure the MSU is revamped thoroughly. All the turntables should be working and accounted for (I think Larry still has one) and all the coffins should have cushioning. Eddie should buy, as soon as possible, a coffin for the CD player (go to ATC Audio in Northampton), some new foam pads, and a lighter rack unit. Dave and he should work together to write some sort of short protocol manual for MSU DJs (how to set up and what to do if something goes wrong), even though all DJs should learn these things in the training process. Also, Dave said he would hardwire the mixer into the coffin so it can be put together and taken apart more easily.

Next, at long last you should begin work on renovating Room 11. You should ask either Physical Plant or John Lyons if they will build some shelves along the south wall—on top of the file cabinets, which hold records nicely. Then you'll have enough space to file all the records, get rid of all that unused furniture, and maybe even make the place as inhabitable as the Olio room.

2) Buy a Brother P-Touch labeling machine for Dave. He will be very happy. You can order one at Hastings for $100 and get it paid for as an office supply.

3) Keep track of C-Studio progress. Ask Josh Roffman if the SFC has made a decision regarding my special capital improvements request. Danny told me they'll probably give us the Instant Replay sampler, in which case order it pronto and tell Scott Campbell to learn its inner secrets. As of last semester, the line between C-Studio and MCR worked intermittantly. Make sure this is fixed.

4) Make the Supporters Club into a Listeners Club. Tell Listeners that if they want to be on the WAMH mailing list, they can call and leave their address on the answering machine. Then, after they've signed up, start pumping them for money (along with the alumni). You can assign this to the fundraising director and/or

Pub/Promo.

5) As I wrote earlier, write press releases to local papers announcing the new programming schedule.

6) Make a request to buy some security cables with money from Eve's discretionary fund. There's Tuff-Nut catalog on your desk. But a whole bunch of those cables and adhesive plates. Use them to secure the lounge stereo at the very least least, but maybe also the MSU, C-Studio equipment, and MCR equipment. And the computer.

7) Make a master inventory list with serial numbers of everything the station has. This should include both the stuff in the storage closet (OK, those don't have to have serial numbers—I've asked the Production Director to take care of that anyway) and stuff that's being used. Lounge, MCR, C-Studio, transmitter, MSU. This is for security reasons. Also, try to get everything engraved with the station's name and phone number. WE might want to buy something for that purpose, although the soldering iron often works.. I was very embarrassed when I reported that the lounge receiver had been stolen but didn't know that model number or serial number.

8) MMP should be reporting the top rap releases to CMJ. Have them call and set that up. We have ten hours of rap programming a week at least, and we'd get a lot more service if we reported. I told Dave Smith to do this several time, but he never did. Get really pissed if they don't do this.

8) Another project for the MMP Directors is to set up a coherent filing system and post it. It should be easy for the average DJ to look on the wall and figure out where things go, how they're listed, etc. We discussed this during elections. Angela should be good at this. Coordinate metal, too. (Ask Jeremy Withers or Cullen about the metal filing protocol. Apparently Jeremy wrote one once and Cullen has it.

We should include it in this book.) Take some spray paint and paint a stripe across that bottom row of metal records, because they're not labeled in any way. They might also have to move the rap into a new place because we're running out of room.

9) There is now a working space heater in the shed, which I left running. It's probably a real fire hazard. You should ask Ned Roos about the best way to heat the shed. Also, the fan seems to be broken once again. You should buy an air conditioner (it's budgeted) and install it where the fan is. Then, you should buy another thermostat. There should be two thermostats: one to put the heater on when the temperature drops below sixty, and another to turn the air on when it rises above seventy. Get some electronically proficient person to install these (not necessarily Dave). Also, the dehydrator tube is loose from the antenna. This is up above your head to the left of the rack, hangind above the frequency filters which look like compressed air cannisters. This should be fixed. I'm not sure how. Maybe a clamp of some sort. I tried sealing it up with caulk but I just made a mess, as you'll see.

10) Find out about the EBS to EAS conversion. Ask Ned Roos if he knows what'd going on with that, and if he doesn't know, ask Jerry Johnson if he can get a report from the lawyers. How much is it going to cost, and where do we get the equipment? And why should we pay for it? Other good resources for information about this type of thing are the Intercollegiate Broadcast Service and the National Association of College Broadcasters. We should belong to both of those and we don't. Send 'em your dues. The forms on are your desk.

11) A few little Physical Improvements to the station that Dave and I have talked about. These are types of things that make WAMH special: Monitor speakers in the foyer. I told Dave he could steal the monitors from A-Studio if he promised to hang up those cubical speakers in the MD office in the foyer. And an on-air light above the outside door of the station and/or outside the MCR door.

12) Have Maggie make that cash flow report, charting the WAMH ins, out, and thrus with regard to the SFC, the MSU, underwriting, other fundraising, and extra spending.

13) Rewrite the obscenity statement using the report I got from the lawyers last year. Take out the part about no safe harbor period, and be sure to distinguish between "indecent" and "obscene." Beyond that, you're on your own. I asked Gerald Mager for his advice and he was pretty unhelpful.

14) Call the Comptroller or the Treasurer's Office and ask them about tax deductible donations. Ask them if there's any way we can have contributers write checks out to Amherst College and then have to money transferred to WAMH, and if doing so would allow us to advertise donations as tax deductible.

15) Call the Student Activities Office at Hampshire College and explain that all these years, we've been letting their students use WAMH, which is entirely funded by Amherst College students. This is something I never got around to, but I regret it. Ask if we can submit a budget request for funding from them as well. Make the amount you ask for approxiamtely the same percentage of the total budget as the Amherst-Hampshire student ratio. If they say no, tell the Hampshire kids to beat it. It's that simple. You can grandfather it in, of course, so that you simply stop training Hampshire students as DJs but current DJs can continue. There is absolutely no reciprocal arrangement between the colleges. It's entirely at our discretion, and all we're asking is the Hampshire pays its fair share.

16) Call the General Managers of the other college radio stations (MUA, OZQ, and MHC) and suggest that you all get together and have a little pow-wow. Maybe you could organize some joint social events, or some joint promotions, or just take each other on tours of your respective facilities and view the infrastructure of each station. You could actually learn a lot and get some cool ideas. Also, the four stations could

save a bundle if you all got together and used the same engineer. If Ned Roos did the engineering for all four stations, we'd save a lot on his travel costs. Ask who does their technical work. You are in a good position to start some cooperation on this level, since we are probably a lot more organized that OZQ and MHC and not much behind MUA. But the spirit of competition is not what we're into. Just try to get some cooperative stuff going.

17) Rewrite the constitution. In particular, the outdated parts about the positions need to be worked on (MMP, for example, is a bit archaic). Perhaps just incorporate all the amendments into the body and update it. Also, you should remove that horrible anti-smoking manifesto which was inserted in the middle by Drew Bancroft in 1994, and which contains embarrassing inaccuracies (as $1200 control board? huh?).

18) Ask Ned Roos about getting accurate power readings. Last year, he mentioned the possiblity of installing a new watt meter (the grey box with the handle on it) and hooking it up to the remote, so that the power readings the remote gave were not taken from the plates on the inside of the transmitter but from the line itself. I called the Bird once (the company that makes those watt meters) and asked if they made a model with a remote out, and the guy gave me some lengthy explanation involving electronics words that I didn't understand. The answer, I took it, was yes, you can do it with any old Bird Watt Meter, but you needed some special know-how and/or modifications. So ask Ned if he can look into that.

19) Put together that alumni fundraising mailing. We'll talk about that with Kent Faerber.

20) There should be a protocol manifesto statement for every position as soon as possible. There are currently no statements for the following positions: PD (that's coming), Chief Engineer (don't count on Dave writing that anytime soon—if possible, get Steve Seelbach or Scott Campbell to help Dave write up a comprehensive guide

to engineering, with lots of input from you); MMP (naturally, since Angela and Tom are basically starting from scratch—it's better that way); Business Manager (Jenny might have one); News (again, Lani and Paul will probably change everything anyway); MSU (also in flux); and Community Service (ditto—I think Angela actually wrote for PSA, which we should include). So you should work on getting something written from MMP, News, MSU and Community Service. Give them some time to learn the ropes first, then tell them to put it into words. Give them until the end of spring break. After that, the only thing left will be Engineer. Give them the whole year.

21) Increase recruitment efforts in September.

22) Soundproof C-Studio, especially the ceiling.

23) Send a copy of every program guide that you can find, one from every year, to the Archives. I went there once and the last thing they had was from about 1988.

24) Send a copy of the first alumni newsletter to Andy Hicks (the envelope is sitting right there), Gabriella Marks, and Jesse Bump (who both sent us e-mail).

25) Ask Jim Doubleday if the college will provide indoor flood lights, intstead of regular light bulbes, for the lights in MCR. Would make the place look a lot brighter.

26) Dean Raskin told me it would be fine for WAMH to send out an all-faculty mailing asking if any professors are interested in appearing on the news program. Write something up on WAMH letterhead (Dear Professor: blah blah blah, please contact so and so...) and give it to Pat Pelletier. You might want to remind Raskin of what she told me.

27) If you get a chance, send some goodies (like the aural ecstacy poster or some other program guides, for instance) to Chip Galaty. He asked for something and I think the guy's got money.

28) When the reel-to-reel is finally hooked up, have someone make a tape for Teri of Tizzy's performace.

29) Tell Elise to meet with Mary Bombardier of Outreach to publicize events. I was going to tell her what we had in mind with the community events calendar, and we played phone tag for a long time this semester but never met with one another. I feel sorta bad about that.

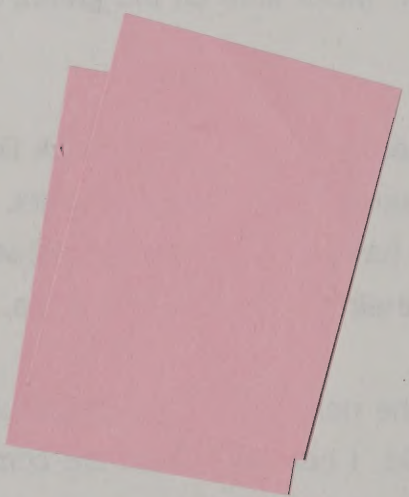
30) Meet with Ed Zaniewski and do a security run-down of the joint. He told me he wanted to do this. Make sure all the grates are secure, etc.—whatever he has in mind.

31) Call Steve Judecky (sp?) at the Network Department and tell him you think the station should have several voice mail accounts. That would make life easier for the music directors, who have to take down all those messages, and it also means people could check their messages from home.

2x) Sometime in the next few years, we should have the tower inspected. This was last done in 1991, I believe. There are companies that specialize in inspecting towers, such as Prescott Tower in New Hampshire. Their address is: Prescott Tower

**Wrapping Things Up**

In the past, elections have been as early as mid-November and as late as mid-December. It's better to have them rather early, so that there is time for a "transition period" when both the incoming and outgoing people attend committee meetings. Announce the date of elections way ahead of time, and make sure everybody knows how absolutely mandatory they are. I know you know election protocol, so I won't go into it. Just make sure the announcements go out well ahead of time, and to the entire staff.



A few things to do before you leave office: First, write a letter to all your underwriters thanking them for supporting WAMH and telling that if they have any questions, they can call the new General Manager at home any time. Do the same for the Alumni Board. Also write memos to people within the College announcing the new E-Board: Dean Lieber, Dean Johnson, Ed Zaniewski, the Switchboard, Jim Doubleday, the Board of Trustees, and, of course, *The Amherst Student*. Write a letter to the bank informing them that only the new General Manager and Business Manager will now have access to the WAMH account. Ditto for Hastings. (Collective Copies doesn't require any names.) Don't mail these, hand them to the new G.M. so he or she can go do the paperwork at each place. Finally, update this thing: detail specific things that you think should be taken care of the following calendar year. Make sure you leave the office clean. Then drink hard.

**One Final Note**

The Student Finance Committee is currently paying off an interest-free loan that the College made WAMH in 1991 to purchase the STL. The payment is made automatically every May. A copy of the contract is filed under L. This loan will be paid off in 1998. At that point, whoever is General Manager should politely remind that SFC that the STL was purchased, through the hard work of Dave Lapides '91, Rob Kwak '92 and others involved with WAMH at the time, in order to save us money on phone lines. By 1998, the loan will have more than paid for itself. It is important that the SFC keep this in mind: in other words, a lot more money (about $2000) should begin showing up in the station's budget every year starting in 1999. If the SFC resists, appeal to the alumni to write some letters explaining how much effort on the part of WAMH went into buying the STL.

**BUSINESS MANAGER'S BIBLE**
by Jenny Ting (B.M. '94-'95)

Welcome to the wonderful world of WAMH and the even more wonderful world of WAMH business. You should feel pretty psyched that you, yes YOU, have control over all of the financial affairs of a real radio station. Through the mighty force of the pen and the checkbook, YOU get to determine what gets purchased, who gets paid (and not paid) and where future funds should be directed - pretty important stuff. Basically, the station would literally stop functioning without you. Of course, the job has some other responsibilities, but the ones listed above appeal to the power hungry. (i.e. People like yourself). So get up, get pumped, and start a slow jog, as I attempt to pass the torch of radio business knowledge into your outstretched hand...

**BASIC DUTIES and RESPONSIBILITIES**

As business manager (B.M.), you need to ensure that WAMH stays financially secure: budgets are maintained, bills are paid, purchases are made, appropriate people are reimbursed, and future capital expenditures for the station are forecasted and anticipated. It sounds like a lot, and in a way it is, but if you tackle it in little bits and parts, it won't become overwhelming. Here's a breakdown of your duties by specific tasks -

**1. CHECK REQUESTS**

Submitting check requests is by far your most important duty. If the check requests are not performed regularly and with accuracy, financial disaster may result. First, you should understand the relationship between WAMH and the Student Finance Committee (SFC). Before every semester, each campus organization submits a budget to the SFC. The budget is a detailed list of all the anticipated costs for the following semester. The SFC then reviews the proposed budget and approves certain anticipated expenditures. The following semester, this new budget is the working guideline by which all the departments of the station make their purchases. For example, let's say MMP has $180 allocated in the approved budget for replacement albums. That means that only $180 will be reimbursed from the SFC. In order to get reimbursed for such pre-approved costs, a check request must be submitted to the SFC.

Check requests include an itemized list of your reimburseable purchases, a copy of each and every bill, and the date and check number of WAMH's check which was initially written. You keep the original of all these documents, submit the copies. For example, Bob from MMP bought $180 worth of CD's with his own money. WAMH reimburses Bob with Check #123 on 9/27. WAMH then submits a copy of Bob's receipt, with the check #(123) and date(9/27) written by the bill and the $180 total circled on the receipt to the SFC. The SFC then reimburses WAMH for the $180 since it was a pre-approved expense. Note that the SFC will not reimburse without receipts! Nor will it reimburse after the semester's over. That's why it's very, very important to keep or attain all of the receipts and submit them on time, otherwise no money! Check requests should be done about 3-4 times a semester. That way, bank account balances are stable and you don't get stuck doing a huge bunch of check requests at the end of the semester. Urge staff to spend their budgets early!

What if the station needs to buy something that's not on the budget? It's ok. The SFC realizes there are some unforeseen purchases that need to be made. They have set aside a discretionary fund which each subcommittee chair can dole out at their discretion. However, they can't dole out more than 15% over the approved budget. (Under special circumstance, they exceed their limit if the purchase is absolutely necessary - e.g.. a new transmitter costing $5,000 was recently approved.) Try to develop good relations with our subcommittee chair, the media and communications chair, so that the SFC will be especially sympathetic to our needs.

**2.WRITING CHECKS**

Only the B.M. and the General Manager (G.M.) have the power to write checks. As B.M. you will write most of them. You will write checks for two purposes: to pay bills and reimburse people. Some bills will come directly to you to pay off. Those are bills from NYNEX, the power company or some equipment bills. Some bills, however, will already have been previously paid by some staff member. Remember Bob from MSU spent $180 of his own money for MMP Replacement Records. He hands over the receipts to you and then you reimburse him for the pre-approved cost. (You need the receipts for the check requests.) Sometimes staff will ask for WAMH checks in advance to pay for their purchase instead of using their own money, especially if it's a big purchase. That's fine as long as they can tell you to whom the check should be written and for exactly how much. Don't give blank checks out! It's too risky.

**3. ADVISING PURCHASES**

Sometimes staff will ask to make purchases which are not on the budget. Before anyone buys anything that's not on their budget, they should clear it with you. Make this very clear to the staff. You don't want to set a precedent which allows them to buy whatever they want without your approval first. When a request is made, be sure to ask them a)How much will it be, b) is their a true need for it - can something else substitute, what happens if we don't get it, what happens if we do get it /what benefits, c)are you getting the best deal for the money? Basically, you want to ask a series of questions to help you assess whether this purchase is worthwhile and/or necessary. Some purchases will need more questioning than others (i.e. expensive equipment), others will be a no brainer - (i.e. the computer needs to be repaired). In any case, always ask yourself whether this makes sense for the station financially.

**4. BUDGETS**

Toward the end of every semester, the SFC reminds each campus organization to submit its budget for the following semester. You should remind everyone on staff that budgets are due soon, which means that every dept. must submit a preliminary budget for their dept. to you. Remind them that these budgets are really "sky's the limit". Their preliminary budget should list items in their order of importance. You should then arrange meetings so you can go over their budgets with them. Your job here is to determine whether they have included everything. Did they forget anything that required discretionary funding last semester because it wasn't included in the budget? Are there new directions they'd like to go into if they only had the money? Also, it's a good idea to go over their budgets for their current semester. Have they spent all their money yet? Are they planning to use all of it? Would they rather reallocate their money towards some other purchase? Give their unused portion of money away to some other dept?

At this point, you have all the dept's budgets. You and the G.M. should sit down to write the complete budget for the station. Use previous semester's budget as a guideline. The two of you should discuss any budget items which don't fall under any of the other dept's (i.e. executive dept costs, utilities, etc.) . Also, be sure to look at the previous year's budget for that fall/ spring semester. Some costs are seasonal and only happen in the fall or spring. If you only use last semester's fall budget to write the following spring budget, you might forget to include the fees that happen only in the spring. So pull out last year's spring budget too. Lastly, look over the current semester's budget. Were there allocations which went unused and therefore could be cut from next semester's budget? Were there costs that weren't included in the budget which are likely to occur again? For example, we noticed that we constantly had shipping fees and would have to ask the SFC for discretionary funds since it was not a budget item. For the next budget, we were sure to add a shipping fund into

the budget.

**5.WEEKLY MEETINGS**

Attendance is absolutely necessary. It's a good way to communicate with other board members about any problems and to discuss any financial issues.

**6.BALANCE REPORTS**

Deposit checks directly to Fleet Bank. Use the 1-800 number to call Fleet at any time to get balance information. Keep all bank statements and cancelled checks; these will eventually be submitted to the SFC at the beginning of every semester. Also, you should keep a running cash flow report on the computer. On excel, you will enter all debits and all credits. That way, you know how much cash is moving in and out. Are we making money? losing $? How much? etc.

**7. RECORDS/FILING**

Keep the following things:

- -Copies of every submitted check request
- -Bank statements, cancelled checks and deposit slips
- -Records of payments to MSU Dj's and DEME payments to WAMH for Tap
- -Old budgets

**8. MSU**

The mobile sound unit (MSU) is the station's biggest revenue generating source. The DEME hires the MSU to DJ TAP. We hire DJ's to move, set-up, return equipment and to DJ Tap itself. The DEME in turn pays us for our services. The MSU director will give you lists of people to pay with WAMH checks. These costs are not reimbursable from the SFC since we are making money from the DEME. Be sure to give a record of your DJ staff payments to the MSU director so that s/he knows who has been paid.

**9.EQUIPMENTS LISTS**

The SFC requires a equipment list every year. Since our equipment list remains mostly the same from year to year, it doesn't take much to update the list. The chief engineer should help compiling the list since s/he is most knowledgeable about the status of equipment.

**10. PROJECTIONS FOR THE NEXT 5 YRS. - purchase plan**

A few years ago, the G.M. and B.M. started the Five-Year Plan. This plan projects where they would like to see the station in five years from now. It's a good way to measure how the station is progressing. As B.M. , you play a big role in determining where you think the station should be heading. Consider what investments would be worthwhile, what equipment needs to be replaced soon, etc.

## ADDENDUM
by Sun Lee (BM Spring 99)

## FUNDRAISING

WAMH used to have a fundraising director until the position was absorbed into that of the B.M. during the leadership of Pete Karol in 1998. Fundraising hasn't been done in a couple years, but it should be done and can probably be done quite easily. There are old copies of underwriting contracts in the filing cabinet in the office. (The difference between underwriting and commercials is, basically, that underwriting can't use adjectives to describe the product. Read some of the old underwriting and you'll see.) I'm not so sure how underwriting revenues will affect our SFC allotment. If you do re-introduce underwriting to WAMH, make sure to talk to our subcommittee chair and see if we can use our underwriting money as sort of extra money to be put into our checking account.

## MORE ABOUT CHECK REQUESTS/BILLS

The bills for the summer months count as part of the fall semester's bills.

About all our phone bills: The AT&T is for leasing something and is paid every 3 months. The Bell Atlantic is for our line to the transmitter, I think. And the 8.5x11 things and the flimsy sheets from the comptroller's go together, sort of, and include our long-distance bill.

## "PROJECTIONS FOR THE NEXT 5 YRS."

WAMH used to be a lot more organized.

## FILING

Friend, you've got stuff in the filing cabinet in the office and you have your little, black portable filing cabinet for current semester stuff. Take a look through these (esp. The black one!) so you get a sense of history and pride and learn how to do BM stuff from the examples of old check requests, etc.

18 July, 1995
Porter 105

Greetings and congratulations on being elected a member of the elite cultural academy that is the WAMH e-board. While the system may seem to favor those in the know, such as yourself, it doesn't matter any more. You are in. You are the shit. You rock, almost as much as WAMH itself. In time your own bright light of indie-rock coolness will outshine that of WAMH and then you must do everything in your power to grab the reins and steer WAMH in the musical direction befitting a Music Director such as yourself. Don't be fooled into thinking that you are just one of several people deciding the fate of the station; you alone control the future of WAMH. You are the music. Never fear the GM or PD. You control them. You have the real power. You decide what music is played on your station. Your job is to filter out the crap (give the rap to rap) and place only the best new music on the shelves. Good luck.

There's a lot to do, so be prepared to sacrifice everything plus at least 20 hours a week to your slaveship as property of WAMH. This short composition hopes to give you a few hints on how to do your job. Feel free to improvise. After all, the guy who wrote it isn't in charge anymore. You are. So change the rules and question authority. At the very least do everything in **bold**.

## Reviewing

### Get the Mail

Getting the mail is very easy and, if you're starved for attention, immensely exciting and enjoyable. All you need to do is waltz into the mail room emanating coolness from every pore and go to the package window and say, "Hi. I'd like to pick up the WAMH packages." You can peek in to your bottom left and see where they keep the booty, and if there seems to be a large amount offer to go in and pick it up. (An advantage here is that you get to see who's getting packages from strange

places.) When the mail-people ask if you'd like the regular mail say, "No thanks. That's for the minions." Leave the plain-old non-package mail for the GM or PD to pick up. If the parcel-person doesn't recognise you at first, introduce yourself and tell them that you'll be (along with your partner) picking up the goodies from now on. Now that you've got the goods you can walk across campus to the WAMH studios and have everyone who only got a phone bill look at you in awe and wish they were as popular. No need to explain to your jaw-dropping friends that it's the radio station's mail. Remember, you are the radio station, and therefore it's your mail.

**Sort the Mail**

This can be tedious, but it must be done. The first things to take out are all non-indie-Brit-pop-altrendative-rock music packages. You'll be getting a *lot* of rap vinyl, usually in duplicate. Give all the metal CDs and tapes to the metal director (in the bin next to staff mailslots) and give the other cRap to the MMP Director. This entails putting it in a huge Jabba-the-Hut-resembling mass in the corner of your office.

Now for your music. You'll be getting all sorts of releases from all over the globe. Don't worry. You won't be required to review them all. In order to sort them there are three piles you should make. The first pile is the "I know this rocks and I want to take it before my partner does" pile. This is stuff you love or are interested in and want to review. This features your own genres of musical know-how. Take these CDs and vinyl offerings to your room for review. Second is the "well, I don't know how good it is, but maybe it should be put on the shelves pretty soon" pile. This pile also goes by the name of the "I hate it but the djs will sure love it and we ought to have it out" pile. Put these on the top shelf located on the south wall of your office, directly behind your desk. Yes, that's it, the white shelf that says "Priority." The final pile is the "I can't believe these people made a record" pile. This is where all of the other miscellany WAMH receives goes. Take these and file them in the alphabetical piles on the east wall of your office under the window.

That's it located to the right of your desk. These piles will grow and grow, so feel free to purge them every now and then. Basically for a purge of the crap piles you should run through the titles and if you or your partner has heard of the band or if the station already has some releases by the artist you put it directly into recurrent music. Throw away stuff over two years old.

**Review the Music**

Here comes the fun part. Now you get to review all the goodies you've stolen away to your room. This is actually the most tedious and most important part of your job. Styles have varied across the years and you should feel free to adopt any you see, or invent your own. The trend in the last five years has been towards lengthier reviews. Regardless, say what you need to say.

There are two parts to reviews: a general feeling of what the band or album is all about and some concise song reviews. When describing the band or the album be sure to give some clue as to with what genres the music fits. If it's indie rock, say so. If it's classical, say so. This is most easily done by comparing to one or two milestone bands with which you think the music is aligned. A few common points of reference in the past have been: R.E.M., Pixies, Let's Active, Guided By Voices, Grifters, Boo Radleys, Beatles. You get the idea. Another easy way to describe the sound is by associating the music with a label. Some common ones are: 4AD, Creation, K, Kill Rock Stars, Matador. Most people will understand what you mean when you say "would fit in with the Too Pure or Creation sound" or "why isn't this twee pop on K Records?" Some other good adjectives to use when describing a band's sound include, but are not limited to, the following: loud, soft, punk, pop, crap, godhead.

The more intricate part of the process is the individual song reviews. The original function of song reviews was to warn djs of obscenity and song quirks. You should still do this. If a song is 20 minutes long, warn the dj. If the song has three minutes of silence in the middle, warn the dj. If the only lyrics to the song are "fuck shit damn, " warn the dj. It's also helpful to give the dj a clue as to what the song

sounds like. If it's loud rockin' or soft poppin', tell the dj. If there are great lyrics or some goofy rhythm, tell the dj. Basically, write what you want and when in doubt write it down anyway. As for rating songs, there have been quarrels in the past over which system to use, the three-star or four-star. Personally, I go for the three-star plus system. This system ranks songs within the context of the album and the band's talent. One star means the song is utter crap and should never have been a glimmer in the musicians' eyes. Two stars means the song is ok, but you can find better. Three stars means that this probably represents the best this band can do, and, well, it's a pretty good song; play this one. Every now and then you'll find a song that just blows you away that you listen to it over and over and over and over. This is the plus part of the system. This song would get four stars plus two exclamation points to draw the djs attention. This is the type of song you'd like to have played at your wedding or your funeral. This song rocks.

Now that you've got the idea of how to review, you need to know where to put these pearls of wisdom. This is easy! All reviews go on the little white labels on the floor to the right of your desk. Underneath the window you'll find a box just filled with white stickers. These are they. Write 'em down. The band review gets stuck on the cover of the CD booklet and the song reviews go, if possible, on the insert back, usually next to the song titles. If you can't put them here, find some other place. Be sure to put the stickers on the inserts and not just on the jewel packaging. This thwarts theft. Be sure not to put stickers on the far left of the front of the disc or the far right of the back of the disc. You'll need this space later when filing into recurrent music.

The final step in reviewing is taking a permanent marker and scrawling WAMH 89.3 FM all over the CD. Put this on every inch of paper you find, and also put it on the disc itself. Put it everywhere. There is never too much theft deterrent. You are the State. You are Big Brother. Those of you with an ounce of wit can have fun with the artwork.

Don't feel shy about this part of the job. If you don't review it, who will? Most djs won't take you seriously, but those that do will revere you as the coolest person they know. They'll wonder, "How can one person know so much? What

can I do to be more like the MD?"

**Put Stuff on the Shelves**

Now we have come to the most complicated part of your job: filing and the computer. This isn't that complicated actually, but it takes a bit of time and an hour or so to get it down pat and finished. First, put new CDs on the shelves. To do this open the *CDs On The New Shelves* alias. This is a FileMaker Pro (FMP) document, so if you are already comfortable with FMP you're set. Sort the document (apple-s) by date. CDs come off the shelves mainly by date. However, if you notice that a CD hasn't been touched by the djs in over a month, remove this crap asap. It sucks, admit it. Anything which moves into the top 50 on the Billboard charts is also removed. If you've got a CD5 or EP on the shelves by a band concurrently with an LP, remove the CD5 or EP after a week or two on the new shelves. Once the document is sorted by date just type in the new disc's information over the existing information and put a locator number on a sticker and slap it in the CD's spine. Now, put it on the shelf and take the old one off for filing into recurrent.

Putting new vinyl out is much easier. Just open the *Latest In Vinyl* alias and put in the information. Now put it in the new shelves under the new CDs. Wasn't that easy? Don't neglect your vinyl or the gods will be unhappy. Old vinyl gets removed whenever you get around to it. At a minimum items should have a three-month vacation on the new shelves.

Don't forget about red tape. I personally hate the red tape, but many djs appreciate it. If you have an item which you think is fanfuckingtastic and you're afraid that it will be overlooked due to its generally not having been heard of, put some red electrical tape on it. With a bleeding heart the djs will take pity and give it a spin.

The biggest pain of your job is putting the music into the catalog and onto the recurrent shelves. It must be done and you will survive. Please, don't let it pile up for more than three weeks. The more you put it off, the more you put it off. It's that simple. The first thing to do is open the alias of the *Catalog*. This is the massive

book of everything in MCR. When adding to this document keep your caps lock key down. There are 10 fields in this document: tracking number, artist, title, month released, year released, label, location within letter field, location within location within letter field, letter field and finally format. As you know, the catalog is arranged alphabetically according to the first letter of the band or artist's last name. Within each letter field records are organized numerically, with each artist or band receiving a hopefully unique number within its letter (location within letter field). Finally, each release by an artist or band gets a number within this field (location within location within letter field). Here's a fictional example: Jason Eugene's Band of British Pop, *Do We Not Like That* is listed in the catalog as J 1 25. This means it's in the J section of the room, filed as the twenty-fifth cd in the first group of js. Easy? You bet it is.

So, you take your pile of cds to refile and dig in. Pick up a disc and use the apple-f command to find the band or artist in the catalog (be sure to tab to the artist field, the second field). If the artist already has an entry you're ready to roll. Go to it. If the computer comes up blank you'll have to create a whole new family within the artist's homeletter. What you have to do here is to find an open family of numbers for the artist. Go to find and tab over eight times until you are in the ninth field (letter field). Type in the homeletter of your cd. Once the computer has found all the records in your homeletter you want to sort it by the location within the letter field. Go to sort and sort by sequence 1 (Seq1). Sequence 1 is equivalent to the location within letter field. Now scan through until you find an open slot and add a new entry with your cd and this number (to add a new entry go to new, or press apple-n).

Once you've added a large number of these guys you can print out the labels. First, put your laser printing labels (4" x 1") in the printer down at the *Student*. Now you need to select the items to print. Here's where the tracking number field comes in handy. The tracking number is automatically assigned by the computer for every new entry. Keep track of which number you last printed, and then select (find, apple-f) all records whose tracking field number is larger than the one last printed. Change the format of these records to the *Labels Print This!* format and

print it. Run down to the *Student* to pick up your prizes. Come back and put them on. This is boring, so be sure some music is playing to entertain you. Once all the stickers are on you should cover them with some tape to protect them from the wear and tear encountered with brutal djs and the savage life on the recurrent shelves. Also be sure to slice through the label and tape where it meets the spine hinge. Now that the labels and tape are all on the music you can go file it in MCR. Now go to bed.

**Public Relations**

Here is where the Amherst experience will most benefit you. Public Relations is also know as bullshitting. It consists of two main parts: keeping in touch with the industry and keeping in touch with your djs. Remember, if the djs don't like you you can be impeached, and if the industry doesn't like you you will soon find yourself without a job because WAMH will no longer be receiving all of the free goodies.

First and foremost you must hold office hours. Keep this a regular time every week for at least three hours over the week. You can split it up into three separate hours on three separate days, but just be sure to be there consistently. It isn't necessary to hold office hours with your partner, and you will benefit by not doing so. While holding your office hours you'll be making and taking phone calls. Be nice! When reps call just let them blather away and when they're done you can lie to them and say, "Well, it isn't getting much play, call it light." This means light rotation. We define light rotation as no play at all. The cd may or not actually be on the shelves, but this doesn't matter. Medium rotation means that it has gotten some play but isn't charting. Heavy rotation is everything that charts. This brings us to charts. Every week, usually on Sunday, you are to compile the WAMH Top 40. This is done by collecting the playlists and sitting down for a while tallying the spins everything gets. When you're done with this be sure to give a copy to the kind folks at the *Student*. On Monday or Tuesday you'll need to call CMJ at 516/466-7111 to report your top 30. DO NOT FORGET TO DO THIS. Also on Sunday evenings

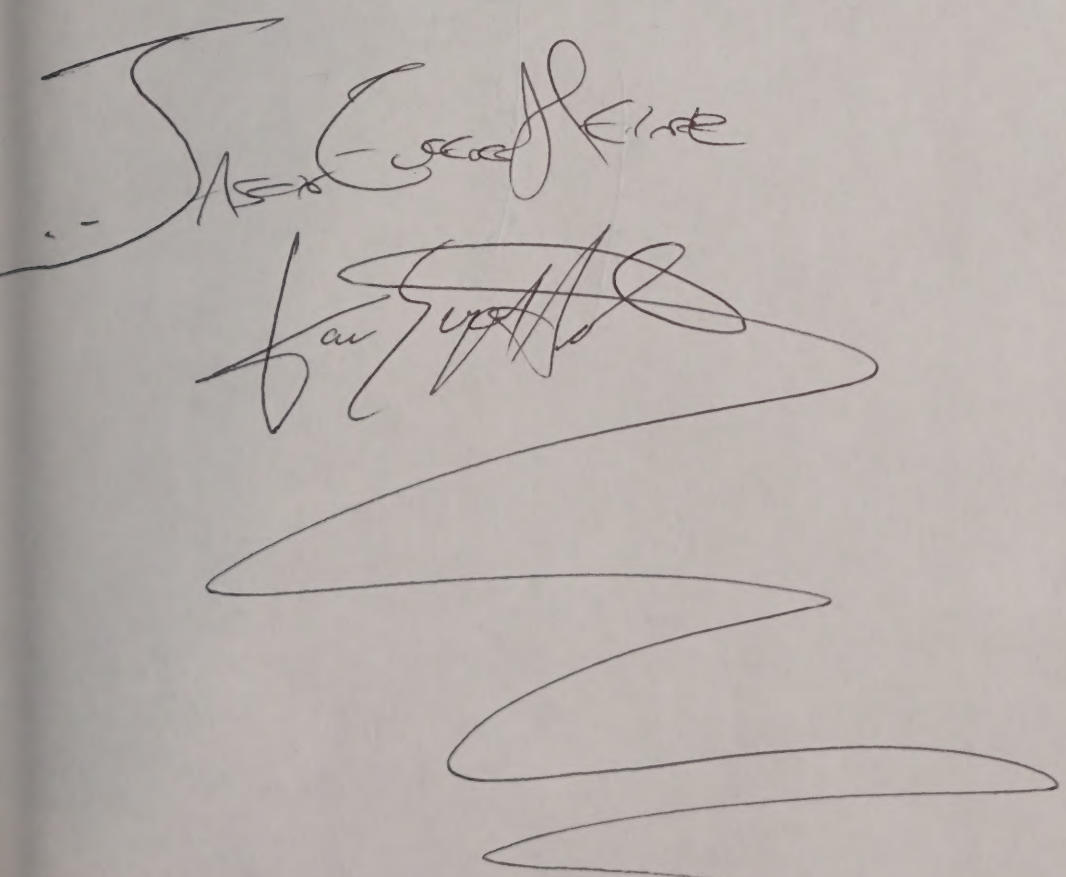
you'll be doing the lovely Potted Plant Countdown with your partner. This is where you play the week's top 20 and some brand new stuff. This is what it's all about.

It should be mentioned that if you find that we're not getting serviced with certain items from a label you should give them a call. It's their job to schmooze with you and these PR folks are pretty decent folks every now and then. Keep your feelers out and keep the good music coming in. If you don't make a few phone calls yourself the station will fall to shit and you will be floating in a sea of Top 40.

Finally, be sure to keep up friendly relations with your stuff. For one you may want to post weekly the Top 40 in MCR along with the CMJ Core College Radio Top 50. This will give the djs an idea of what we're playing and what's out there. Also you may want to post the Billboard Top 20 so the djs know what not to play. Keep an open ear to suggestions from your djs. Every now and then they have valid points and valid requests for new music.

That's it. Be kind to yourself and be kind to WAMH. Love the music, not the industry. Love yourself, not your dog.

finished 8/13/95



Stuff which Jason forgot!

Pottily 7"'s on cardboard

Ask around for help in reviews (Techno/ska - stuff that isn't your field)

Tot/328/3365

Stu - 9118

The is the Publicity and Promotions protocol manifesto. The first part was written by Carolyn Chernoff '98 and the other parts by Sarah Fan '98. Keep working on this guide. It should be added to and/or modified each year to make it as clear, fun and accurate as possible.

**The First Part**

So you wanna be a rock'n'roll star, huh? Better get a guitar and learn how to play.. or just run publicity and promotions for WAMH. You'll sure be glad you did. Much of this position involves schmoozing. Yeah, I'm not proud to say it, but that's what gets us free tickets and cool stuff: schmoozing. It's not necessarily a bad thing. It's really about communicating with people. We communicate our desire for tickets for the station (note: the more often you do this, the better you get at oh-so-casually mentioning that you, pub/promo chieftain, just happen to be attending that very show—how about they guest-list you? It works, and your conscience stops bothering you as soon as you realize that you can get in free to see cool bands at places that might ordinarily card you big time. However, I digress), and the people on our contact sheet, plus assorted others who either contact us or seem noteworthy, communicate their sincere (yeah right!) desire to get some free publicity for their concert/club/mom/whatever. One hand washes the other.

This job equals phone time. It helps if you are comfortable talking with people you barely know as if you're old pals, but fear not—as long as you're honest and polite, it's okay if you're timid to begin with, because you'll gradually loosen up and become more aggressive. Hooray! So you call up folks who run clubs, or the club's music director or whatever. What next? This is how my phone conversations often go, skipping the casual talk and good-natured inquiries that come up after you've called Mal Thursday eight million times:

"Hi, this is Carolyn from WAMH, Amherst College's radio station. We were wondering if you have any upcoming shows that you'd like us to help promote." ((((If

there's something specific you want, ask for it. Seriously. Don't be pushy... but there's no time in the music/entertainment industry to tiptoe around the subject and hope someone offers you stuff—if you don't mention it, how the hell will someone know if you want it or not? Be direct and polite and don't take it personally.))))

You'll get one of two answers here: "Sure!" when it's a friendly fandliar contact who knows exactly what we mean here, or "Well, what do you mean?"

This is where you cut to the chase and tell 'em, tickets, baby, tickets. A few pairs (but even one pair's good) to upcomlng shows for us to give away, thereby guaranteeing free airtime (publicity) for the event and free tickets to our lucky listeners. By the way, make sure that you call the contact with the names for the guest list. Don't hassle around with getting physical tickets to some lunatic In Beichertown. (Incidentally, you might want to make it clear on the ticket givaway form that winners are guest-listed. Some DJs still don't understand this.)

Basically, Pub/Promo follows the rules of common sense. We want to advertise our station in fun, effective, creative ways. Signs, publicity stunts, T-shirts, stickers, posters, running through Valentine screamlng "Listen to WAMH or I'll decapitate you with my spoon "—whatever works, do it. Sponsoring shows/dances with other colleges is nice and fosters a sense of friendship between us and the rest of the schools around here.

Okay, you get the polnt. So what needs to be done, and how often?

Call local contacts. This can be done as often as once a week to once a month or whenever you notice something shaking that you want a piece of. Often one call a month does it, since people tend to want to get as much publicity as possible and will give you a couple weeks' worth of tickets per call. Play it by ear. If you haven't talked to a contact for a while, well, just give them a call to say, "Hey, what's up,

pal?"

Return any and all messages. Goes without saying, I suppose.

Read mail. Yeah, yeah, yeah...

Keep eyes, ears, brain open. Scout around for new things to promote, brainstorm for ways to get the kids at school and folks in the area to listen to us, make posters, think up original giveaways/promotions (it doesn't have to just be music; for example, we usually make signs for the Red Cross Blood Drives saying "WAMH supports blood," etc., and do a CD raffle where we get rid of some of our promotional CDs), and just do what you heart tells you is right.

Keep those in the community (the WAMH family, the family of man, whatever) abreast of what's going on. Use the big dry-erase concert calendar, and update it frequently. Post a list of upcoming concerts on the announce board in MCR.

Right. So be friendly and adventuresome and dream up crazy new ways to keep our little radio station the shining beacon of hope and Japanese punk rock that it ought to be. You'll be glad you did. Now go call someone and get us some tickets! And play safe.

**Publicity & Promotions II: The program guide**

Otherwise known as the chance to prove you too can he slick with computers. To state the obvious, the program guide is a semester-long schedule of the radio shows broadcast on WAMH. May sound fairly simple, but depending on how snazzy you wish to make it, it isn't. Or at least it shouldn't be. You have an enormous amount of freedom as to what you want to do with the guide; take advantage of it. Look at past guides for inspiration, but don't be at all limited by what's heen done before. Go for workably clever ideas and try to make the thing as enticing as

possible.

Get certified for the scanner and the Syquest in the Fishbowl at the Computer Center. This is not a big deal. Write an e-mail to "FISHBOWL" and request an appointment for certification. This will involve 15 minutes of your patient and educable time, and is the first crucial step to becoming friends with the scanner (your key to graphics fun). Learn Pagemaker, the program you'll use to generate the document. If you want to be extra-slick, you could learn Adobe Photo Shop as well. Photo Shop is useful for manipulating scans to follow your will-and is rather entertaining to boot, if dauntingly so.

While you're working on the guide, you'll save your painstaking craft on ATS, or Authorized Temporary Storage. When you get certified, you should have an ATS account set up by the Fishbowl supervisor. The supervisor will show you how to access the file (not complicated, it involves using Chooser and the VAX password). The key word here is temporary. Which means, well, eventually your file will be erased. "Eventually" translates to about a month after the account's set up. You'll receive a warning e-mail hefore they kill it, and you can also check the countdown by typing 'ATSCHECK' while logged onto the WAMH account. When the destruction's imminent, save everything onto the Syquest cartridges (There are two, a big one and a small one. The big one is devoted entirely to program guide material. They should both be kept in the the grey filebox in the G.M.'s office while you're not using them.) Actually it's a good idea to save this throughout, just to make yourself feel better. You may find yourself forced to do some shuffling and compressing, as graphics take up a ridiculous amount of memory.

When you're working between computers, you may find the easiest thing to do is save your work onto the Scratch drive. This is okay, as long as you remain ever vigilant. Scratch is deleted every day, no joke. Don't leave anything only saved on Scratch overnight, unless you wish to he very peeved the next day.

You should get started on the program guide as soon as possible. This means before programming even begins. When programming is fmally resolved and the show descriptions are in, the program director will type the info up as a text file which you can import into your Pagemaker document. This is a roundabout way of saying you should already have a document even before you have access to the bulk of the text. In a dream world, the program guide-graphics, wit and all—would be done by the time you add the programming. This would be nice if it were true, and should he upheld firmly as a goal. You really must get, at the very least, a major chunk of the guide completed beforehand. Everyone will be happier that way. A program guide that comes out near the tail end of the semester is fairly silly. We have seriously pissed off the SFC in the past in this regard, and looked pretty stupid in the process. So if you want a program guide at all, get it out as soon as possible.

As for cost, part of the WAMH budget is allocated specifically for the program guide. The usual plan is to create the program guide of your dreams (or your necessities), and then make as many of them as you can afford. Assuming you choose to the make a simple 8 1/2 x 11 booklet, you can have a copy center do the order for you. If your aspirations are more grandiose, there are other publishing avenues to be explored. Of course. It's up to you. The program gulde can be really cool or really shitty, but it definitely needs to be done.

You'll probably find this rundown inadequate. Ask many many questions as the need arises. It's better to look a dope than to prove yourself one by fucking everything up out of pride.

Finally, and this is very important, distribute the program guides. We've had trouble with this in the past: the program guide comes out, it looks great, but we have tons of extra copies that never get distributed. Having a bunch of program guides sitting in the station is about as good as having no program guide at all. Drop off copies at each of the Five Colleges, plus the coffee shops, eateries, record

stores, etc. in Amherst and Northampton. Anyplace where they have free Advocates and Optimists for the taking is fine. Just get rid of them as soon as possible!

**Publicizing & Plastering**

Flyers and skit. Computer expertise again a plus.

**WAMH On-Line**

So far, this only involves periodically updatiing WAMH's VAX plan. You can put whatever you like in the plan, although keeping the basic information (phone number, etc.) intact seems wise. You can use the plan to publicize upcoming shows, for instance. Keep it up to date. You should also probably include notices regarding WAMH going on/off the air or prolonged technical difficulties, just to be helpful.

WAMH does have a world wide web site. It's presently being maintained by other, much swifter members of the e-board; however, it's a good bet that you, the new blood, will soon be at least partially responsible for the site. This web site is a super idea because it allows far-flung folk to learn about WAMH, and it highlights us a college radio station to be reckoned with. There are tons of computer-brilliant people running around here; all you have to do is snare one (or perhaps two, if you're feeling greedy and/or skeptical) and get taught.

## Publicity & Promotions II

*Program Guide*

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Publicity and Promotions Manifesto
by Carolyn

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*Return any and all messages. Goes without saying, I suppose.

*Read mail. Yeah, yeah, yeah...

*Keep eyes, ears, brain open. Scout around for new things to promote, brainstorm for ways to get the kids at school and folks in the area to listen to us, make posters, think up original giveaways/promotions (it doesn't have to just be music; for example, we usually make signs for the Red Cross Blood Drives saying "WAMH supports blood," etc., and do a CD raffle where we get rid of some of our promotional CDs.), and just do what you heart tells you is right.

*Keep those in the community (the WAMH family, the family of man, whatever) abreast of what's going on. Use the big dry-erase concert calendar, and update it frequently. Ditto for that e*mail thing we have.

Right. So be friendly and adventuresome and dream up crazy new ways to keep our little radio station the shining beacon of hope and Japanese punk rock that it ought to be. You'll be glad you did. Now go call someone and get us some tickets! And play safe.

*the end*

Scotty Mac –
read it and weep – –
♡Megan

# HOW TO BE A MUSIC DIRECTOR
## (Don't PANIC... it's not as bad as it looks, really!)

### *Daily Chores and Generally Fun Stuff*

(Ideally, try to do a little each day. Trust me, its more painful in the end to let these lovely tasks pile up for the end of the week.)

✿ Pick up the mail at the Campus Center Post Office (packages only, please ... and that goes for CMJ, too. You don't have to deal with Box 1815 at all.) Ask your friendly parcel window worker for the "WAMH stuff," or, if you've peeked inside and noticed a Mount Everest-sized pile of goodies, ask if you can go in and retrieve the stuff yourself. Carry the packages back to the station, recycle the cardboard and paper, and throw out bubble plastic and styrofoam. Place all metal, hip hop and rap, r&b, jazz and world music releases in the appropriate curator boxes. Alert your partner MD to interesting new releases and divide stuff to review in a fair way. And remember, don't hesitate to grovel if there's something you really want to review! If duplicates of albums arrive, either put them in the promotions bin or keep 'em. You also might want to work out a schedule with your fellow MD to ascertain who picks up the mail on which days.

✿ Review albums and CDs, and then be sure to write WAMH all over them so that meanies will be less likely to steal station property. Record a new CD's location on the new shelves in the Blue Book (i.e. #1 slot is Afghan Whigs) and enter the CD into the computer database *before* putting it in MCR. Check the new shelves frequently to make sure that nothing is missing and everything is in order. Also make sure that MCR is adequately supplied with blank playlists and blank CD checklists. MDs are responsible for reordering these items if the station is in short supply.

✿ Take the messages off the answering machine. Pass the messages for other people along by leaving dated, legible notes in their boxes, then call back the label reps who have called you, regardless of whether or not they sound like obsequeous toadies. Sometimes the reps will want to tell you about upcoming releases but mostly they will want to "do tracking." This means telling them how their "products" are doing in terms of airplay. Tell them that their albums are getting "light" airplay if no one is playing them, "medium" airplay if the albums are getting played but not charting,

*Once In A While (NOT Once In A Lifetime!)*

❁ At the very end of every month, remove the oldest vinyl from the new shelves. (The CDs on the new shelves are removed in a rolling process, pulling the oldest (or things that charted in the Billboard Top 50, like the Lemonheads or the Breeders) when new CDs are prepared. It's best to keep the pulled CDs in the office and print up labels at the end of each month. It ain't easy but it will save you from worse hassles later. Trust me.

❁ By the way, unlocking the mysteries of the WAMH computer is not easy. Sit down at the ol' uncooperative IBM and enter CDs for the new shelves. Here's the process:

1. Go through the "artists" D-base in Alpha Four. Add any artists who are not already in the catalog, and assign them a number by filling whatever numerical gaps exist, or add new numbers if all gaps are filled. This is crucial because otherwise new albums by new artists will not have numbers assigned to them automatically.
2. Then switch to the "albums" D-base by returning to the MainMenu. Add all the albums by title. Be careful when you mark them as "CD" or "W" (an archaic reference to "wax".) Be extra careful to mark the "Labeled?" category as "F," so that the computer will know when to print a label.
3. Run the "search" program for "unprinted labels" and print them. Then afterwards run the "Global Update" program for "printed labels," which changes all the Fs to Ts so these labels won't get printed again next month. Ergh.
4. Now its time for arts 'n crafts. Adhere the labels to the appropriate CDs and LPs. Put clear tape over the labels so they won't fall off after years of wear and tear, but make sure not to seal the CD covers closed (duh.)

❁ Here's the good part: shopping! Use the money for replacement albums in your MD budget (usually $100 per semester), go to Main Street Records in Northampton (or some other hip place) and buy away! Focus on lost, damaged or stolen items first, then current new music WAMH did not receive through a label. Consider the entire station staff and not just your own tastes, please. To pay: get a blank check from the fabulous business manager, or get a receipt and be reimbursed later.

and tell them CMJ rankings if they are charting.

This part isn't very difficult or intimidating. Rarely do reps use high pressure tactics. Most of 'em are just drones doing paperwork, like you! Usually you can keep reps at bay by giving them a lot of positive yet vague sentiments. Sometimes silly local bands will send demo tapes. If they call you, tell them we don't program tapes but would be glad to give an album or CD a listen.

Peruse CMJ regularly in the back reaches of the review pages (particularly Jackpot Extra!) and make an effort to find interesting new releases from ultra-small indies who aren't servicing WAMH. Call these hip people and make friends. Tell them WAMH is the swankiest indie rock station around and if they can cough up a few bucks for postage they'll send you stuff. If they send return cards with their packages, be polite and send them back so that you can establish good label relations.

*Weekly Chores*

❁ Compile the week's top 35 albums from the playlists in MCR for CMJ (and give the top 20 to those charmers at *The Amherst Student* on Sunday night or Monday) Remember to call CMJ on Monday or Tuesday and give them your report. The number is (516) 466-7111 (go Long Island!) Also compile top 3 adventure picks (albums you like that no one else seems to be paying much attention to), top 5 audience response (request, duh) and top 5 cuts (singles or album tracks) Include metal or rap that has been crossing over into alternative playlists (Tribe Called Quest YEAH!)

❁ Sunday night excitement galore! E-Board, then the much-exulted Potted Plant Countdown (top 20 in reverse order plus witty banter and brand new music that you adore) Please rename the countdown if possible!!!! Another nice thing to do during the countdown is to write a list of things "Released This Week" in the comment book or elsewhere for the lovely DJs who are oh-so-curious about new tuneage. Make sure to keep those new shelves filled with stuff that's actually new (take this to heart by recalling the legend of the Bevis Frond album that stayed on the new shelves for a year and a half) Also, when you purge stuff from the new shelves, print up recurrent labels as often and as soon as possible so that DJs will not whine about where that goddamn Breeders album went.

❁ Keep that lovely office clean!!!!!!!!!

❁ Do your friendly PD a favor and do a once-over of the MCR shelves. Refile correctly everything that is misfiled and make a note of things that seem to be missing (read: stolen by some asshole). Check for sleeves without albums or jewel boxes without CDs. This will take many hours and won't be fun at all, but its for the greater good. Give yerself a pat on the back.

❁ Purge MCR. Go through the stacks and the catalog and pull anything that has lost its new music relevance. IMPORTANT: Roxy Music, Depeche Mode and Velvet Underground must NEVER leave MCR. Delete the disposable titles from the catalog in the computer database, cross out the labels and move the LPs to the Early '80s section of the Lounge or to the banishment hell of Room 11. Either way, make sure the LPs are in alphabetical order.

WAMH: SAVING THE MASSES FROM ALTERNATIVE DAMNATION
ROCK ON